

CATALOGUE
OF AN EXHIBITION OF

DRY-POINTS OF MEXICO
AND NEW JERSEY

BY
CADWALLADER WASHBURN



FREDERICK KEPPEL & CO.

4 EAST 39TH STREET
NEW YORK

SEPTEMBER 18 TO OCTOBER 4, 1913

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IN drawing the attention of print lovers to this our third exhibition of the work of Cadwallader Washburn we quote by permission from the article by Frank Weitenkampf, Chief, Prints Division, New York Public Library, which appeared in the *International Studio*, December, 1912.

“IN the recent revival of painter-etching among American artists the influence of Whistler was to be expected, but that of Meryon is equally strong or more so. Yet neither, nor any other, is dominant. It is the spirit that has been followed, rather than the manner, and it has been absorbed, not copied. The note of direct expression is strongly felt in this work of the younger American etchers. In the best of it we feel that intimate relation between artist and subject in which we may join and which forms one of the chief charms of the print. This general characterization applies with particular force in the case of Cadwallader Washburn.

“When Washburn, in the course of his wanderings, came to Venice in 1903, he entered into the spirit of the group—Duveneck, Bacher, *et al.*—who had sat at the feet of Whistler in the city which he had glorified with the etching needle. The result appears in some very creditable views of Venetian palaces and plazas and canals. But Washburn very soon went his own way.

“Lessons in etching he never had. After studying under H. Siddons Mowbray at the Art Students’ League, New York City

(about 1893-95), then for three years with W. M. Chase, in Spain with Sorolla and in Paris under Albert Besnard, he one day exchanged canvas and brush for plate and needle. One may not always see just as he did; one may even find his powers inadequate in certain instances; but his seriousness and steadfastness are always undoubted. From Italy the *wanderlust* took him to Japan, Cuba and Mexico. His travels in various lands have resulted in groups or series of plates which accentuate well-defined stages of development. . . .

“Throughout these Norlands plates one finds a delicately expressed feeling for light and air. Quivering, pulsating sunlight and atmosphere fill scenes such as *Elms at Early Sunrise*; *Meadow near Martin's Stream* (a crisp impression of sunny nature) among others. That feature takes us from the contemplation of details in execution to the consideration of a more fundamental characteristic, the expression, in these Maine views, of the charm of everyday nature. The old tree in the corner of the lot, the brook winding through meadow and beneath tangled undergrowth or water plants, the road through the woods, with their ever-present note of mystery—these things are set down with an absence of any human or animal element. The resultant feeling of remoteness centers attention on the mood awakened by nature alone. These Norlands dry-points are pure landscape art, a type occurring quite frequently in our first noteworthy movement in painter-etching, about thirty years ago, but strangely rare in the present revival. Mr. Washburn's interest in his native soil and the emotions appealed to in its scenery, emphasize again the importance in art of

the combination of national characteristics with a given personality, the important rôle of local influences.

“An entirely different world and in a measure a different outlook are presented in the Mexican series. True, here, too, there is preëminently the vision of buildings as they appear, as they are bathed in atmosphere and sunlight, but the very choice of buildings and street views, and the human staffage, causes a change of viewpoint which is affected by the thought of the relation of man to all this. In fact, it has in this case drawn from the artist a written expression of his interest in the poor, oppressed peons, with whom he entered into congenial relations and whom he found ‘strangely polite.’ This attraction of the human element prompted the execution of a few studies of single heads, which, together with the delightful Buddhist priest done in Japan, have been named by some as his best work. Perhaps they appeal because their good points are so apparent, perhaps because they offer the interest of the unusual, the unexpected in this artist’s product. They illustrate, furthermore, the characteristic alertness of Mr. Washburn’s art and personality, which is set forth, likewise, in his portrait of himself.

“These notes may serve to some extent to indicate the variety in subject, treatment, attitude of the artist, and interest, which Washburn’s work offers. But any appearance of finality in the present estimate of this artist was to be avoided. Definite judgment must of necessity be deferred to some future time. Washburn’s critical attitude toward his plates is shown by the number of prints that he has from

time to time ordered his dealers to destroy. His adaptativeness in method to subject, his sober enthusiasm and the ever-fresh aspects of the world about him which he sees and records, warrant one in believing that the full measure of his development is yet to come. But in the meantime it seemed worth while to note the mile-stones in his career already passed, to record the progress of an interesting individual factor in the present American renaissance of painter-etching."

CATALOGUE

THE MEXICAN SERIES

- 1 Far Heights, Cuernavaca.
- 2 Santa Maria in Distance, Cuernavaca.
- 3 Borda Garden in Distance, Cuernavaca.
- 4 From a Cuernavaca Housetop.
- 5 Road to Cuernavaca.
- 6 A Sharp Turn, Cuernavaca.
- 7 Valley Path, Cuernavaca.
- 8 Siesta, Cuernavaca.
- 9 Benito Juarez Park, Cuernavaca.
- 10 Side of a Barranca (No. 1), Cuernavaca.
- 11 Side of a Barranca (No. 2), Cuernavaca.
- 12 Mexican Hillside, Cuernavaca.
- 13 Mexican Meadow.
- 14 Caracola Road, Cuernavaca.
- 15 Interior Grand Cathedral of Mexico City.

NEW JERSEY SERIES

- 16 Quiet Inlet, Ocean Port.
- 17 Low Tide, Barnegat Bay, Seaside Park.

- 18 The Wash of the Tides.
- 19 Meadow Path.
- 20 Quiet Hour.
- 21 Boat Landing, Seaside Park.
- 22 Low Tide, Manasquan River.
- 23 High Noon.
- 24 A Riverside Path, Manasquan River.
- 25 Sandy Stretch, Bayhead.
- 26 Boats on Beach.
- 27 Crabbing, Brielle.
- 28 Hour of Tranquillity.
- 29 Glimpse of the Manasquan River.
- 30 A Little Inlet, Ocean Gate.
- 31 Ebbing Tides, Seaside Park.
- 32 Boats at Manasquan.
- 33 Fishermen's Return.
- 34 Fishermen's Quarters.
- 35 Bridge at Mantoloking.
- 36 Bridge at Brielle.
- 37 Bayhead in Distance.
- 38 Barnegat Pier.
- 39 Where Boats Beach.

